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THE SUPPLEMENT.

PLATE I. is a design for an oblong plaque, and might be painted as a companion to "The Troubadour," in the March ART AMATEUR. Make the girl a blonde, dress white, cushion pink, seat brown, footstool brown, with crimson cushions on it.

Plate II. is a tile design. Make the dog yellowish white, shaded with brown touches; collar black and ball brass-color; shadow bluish gray; background cold gray; building yellowish gray; window blue-gray; sash white; bread yellowish brown.

Plate III. is a design for silk embroidery. For the leaves and stems use bright and dull greens. For the poppies-use dark red in the centre, with yellow stitches around it; then scarlet, shading off into red.

Plate IV. is the first of a series of designs for a set of six dessert plates, contributed to THE ART AMATEUR by Professor Camille Piton. Following are Professor Piton's instructions for the painting: "Grounding color, steel-gray; flowers, first fire, carmine A very light, shaded with carmine No. 3; second fire, the same colors. The centre is silver-yellow, with brown-green very light. Berries, first fire, dark-blue with purple; second fire, the same with neutral gray. Leaves: the small leaves of the end are silver-yellow, chrome-green, and a little bit of carmine. The others are yellow for mixing, chrome-green, yellow ochre shaded with brown bitume and dark-green. For the bluish green (cold lights), pure chrome-green over the first painting, with a mixture of yellow ochre in the shadows."

Correspondence.

CONCERNING CHINA PAINTING.

Editor of The Art Amateur:

SIR: Will you kindly state in your column of correspondence: (1) If one can obtain in New York the large heavy, round, china slabs, if I may so call them, which are used in Paris for painting portrait heads upon. I have seen the small size, but cannot find them so large as I desire, say from sixteen to twenty inches in diameter? (2) Can you say why La Croix's white mineral color should sometimes turn out to be white and sometimes yellow after firing, when great care, clean brush and horn palette knife have been used? (3) When the color scales off in places after firing, bringing the glaze of the china with it, is it the fault of the glaze, or the firing, or the amateur painter, the remainder of the color being smoothly laid, and being no more heavily laid on, nor more highly glazed than the piece of imported china used as a study? PINXIT, East Orange, N. J.

ANSWER.—(1) We do not know of any as large as you speak of; but you can get the china slabs as much as thirteen inches in diameter by writing to D. B. Bedell, 868 Broadway. (2) Your pigment probably is not quite white. Chinese white, for instance, is a little yellow. "Permanent white" is white. (3) You use probably too much fat oil.

OIL AND VARNISH.

Editor of The Art Amateur:

SIR: Will you please advise me in regard to the following: (1) What is the best medium in applying paint on canvas? (2) What is the best glazing or varnish? (3) Why are pictures varnished? AMATEUR, Cornwall-on-Hudson, N. Y.

ANSWER.—(1) Boiled linseed oil is best in winter. In summer the raw linseed oil is preferable, as it does not dry so quickly as the boiled oil. (2) Mastic varnish is the only kind we recommend. (3) Oil colors have a tendency to sink into the canvas and lose their brilliancy. Varnish revives them. We may add that artists would not varnish their pictures if they could avoid it. In landscape it is particularly objectionable, as it frequently destroys all atmospheric effect. Some artists leave their skies unvarnished.

A WATER-COLOR DIFFICULTY.

Editor of The Art Amateur:

SIR: Is there any way by which water-color cakes can be prepared for use as moist colors?

MRS. J. H. M., Hot Springs, Ark.

ANSWER.—We know of none. By adding a drop of glycerine when your brush is charged with your cake color, you will make the color work easier.

PAINTING A CANVAS-BACK DUCK.

Editor of The Art Amateur:

SIR: Please inform me of the most proper background, on canvas, for painting in oil a canvas-back duck, and of the colors that will produce an effective and characteristic painting of a bird of this kind? Will Vandyke brown be the most suitable for the darkest local color of the picture? Please describe as much of the manner of execution and coloring as your magazine permits. A SUBSCRIBER, Boston, Mass.

ANSWER.—The canvas-back duck, being of cool gray tones, it would heighten the effect of your picture to rub in your background thinly with burnt umber, which will give a warm red effect. You might use Vandyke brown to strengthen the shad-

ows, although asphaltum is a favorite glazer with some of the best artists. We do not know of any general instructions which could be given in the limited space at our command, which would be of practical value for your particular picture.

RETICULATED PORCELAIN.

Editor of The Art Amateur:

SIR: In reference to the reticulated Worcester ware mentioned in the last number of THE ART AMATEUR, I should like to know how the network effect is produced. Can you tell me? CINCINNATUS.

ANSWER.—The network pattern is cut out right over the surface of the clay while it is still wet. The design used to be exhibited in outline on the mould; but the best workmen now have become so skilful in *piercing*—that is the technical term for the cutting—that they do the most intricate network without the aid of a pattern.

TESTING THE KILN TEMPERATURE.

Editor of The Art Amateur:

SIR: If I am correctly informed, when a kiln is filled with pieces of porcelain for firing, the doorway is built up with double rows of bricks, and the kiln is made air-tight by the crevices being coated with mortar. If this is true, how is it possible to know the exact heat of the kiln, and how the burning is progressing? B. T. F., Troy, N. Y.

ANSWER.—Round the kiln, at equal distances at a certain height, are small apertures, in a slanting direction, and through these the men in charge, with long tongs, can draw out little rough round vessels of clay, placed there as "proofs," and when these have become burnt and transparent the fire is put out.

COLORING PHOTOGRAPHS.

Editor of The Art Amateur:

SIR: I have been so much benefited by the valuable instructions in THE ART AMATEUR for coloring photographs, that I am emboldened to ask the best way to remove the paint of the background of a portrait, which has touched the outlines of the face? AMATEUR PHOTOGRAPHER, Albany, N. Y.

ANSWER.—If any hard edge, caused by taking off the paint, which was on the background, is produced on the outlines of the face, hair, etc., it can easily be softened down with gentle rubbing of the small brush, not wet, but wiped on a sponge until only enough moisture remains to allow of the hairs being made into a fine stiff point.

GILDING PORCELAIN.

Editor of The Art Amateur:

SIR: Can you inform me what kind of gold paint is used for decorating the ordinary china services? SANFORD, Boston.

ANSWER.—Gold paint is not used, but pure gold dissolved in strong acid. It is conveyed in a solution of mercury. The mixture is thus discolored and very ungoldlike so long as it remains wet; but under the action of the fire, to which it is again exposed, the mercury passes away, and leaves pure dull gold. This is afterwards burnished with bloodstone or agate-stone, which brings out every portion of it clear and bright.

A CHANCE FOR CHINA COLLECTORS.

Editor of The Art Amateur:

SIR: I was much interested in an article on "The China of Our Grandmothers," in THE ART AMATEUR for February. An old lady gave me, not very long ago, one of the Lafayette plates mentioned therein, and on showing her the article she brought out another plate of ordinary size. It bears the same mark, "Warranted Staffordshire, Clews." The face of the plate is decorated with the names of the thirteen States on the rim, and the centre bears on one side a likeness of Washington, and on the other a figure representing Justice or Independence, I forget which, with a picture of a large house in the centre. My object in writing is to ask whether the plate is of any special value to collectors of china, and whether a purchaser could be found who would be willing to offer a reasonable price for it. The old lady is needy, and I have written without her knowledge; but as she does not prize it particularly, I know she would be willing to part with it. The plate is perfect (with the exception that the glaze is worn off the inner edge of the rim a little), and is of the same color as the Lafayette plate. Miss J. HOMER, Bath, Northampton Co., Pa.

ANSWER.—Such a plate as you describe would be worth about \$2.50. If any of our readers would like to purchase it they may address our correspondent as above.

The American subscribers to The Portfolio are offered as a premium, through Mr. J. B. Bouton, an admirable reproduction, by the Amand-Durand process, of Rembrandt's famous etching, "The Death of the Virgin." There are some curious anachronisms in the picture, but these cannot detract from its masterly composition. Earnest study of the print, indeed, would be a liberal education to the modern amateur etcher.

Prang's Easter cards for 1880 are even more beautiful than the Valentine cards we noticed recently. A full sample assortment is before us, including an extraordinary variety of designs. Among the newest ideas we find is a nest of seven Easter eggs, representing Faith, Joy, Hope, Peace, Repentance, Forgiveness and Charity, each with a well-chosen set of verses. The triptych cards are effective. Messrs. Prang &

Co. have most happily availed themselves of the opportunity of showing the high degree of perfection they have reached in floral designs, most of those before us, while artistically simple, being of exquisite beauty.

Among the Dealers.

THE latest and most original development in the ceramic art in this country is seen in the new Juliano ware, in which we are given a high relief decoration on the biscuit, with a sharply-defined undercut. The ornament is not, as in ordinary relief decoration, *applied* clay, but, by the agency of some secret process of Mr. Gyula de Festetics, who lends his name to the ware, the design is *carved* upon the solid clay. We shall have more to say about this interesting discovery and its uses to amateur china painters. Some specimens of the ware may be seen at the studio of the Misses Osgood, in the "Domestic" Building.

The largest mosque carpet, if not indeed the only one, ever brought to this country is to be seen at the store of Messrs. W. & J. Sloane. It measures twenty-nine feet by thirteen. The design is chiefly of arabesques, varied occasionally by the introduction of a somewhat rudely conventionalized bird. On the side intended to point to the east is inscribed the sacred name of Allah, and on the opposite side is a large candelabrum with seven branches. Many colors, all soft and harmonious, are employed in the decoration of the carpet, noticeable among them being the beautiful Persian green, the color of the turban of Ali, the prophet. The centre of the carpet is sacred, and is never trodden. It will be noticed that, consequently, it is not nearly so strongly made as the sides, along which the worshippers range themselves for prayer.

Mr. C. H. George, the Boston mural decorator, who has just established himself in business in New York, is a man of taste, as one may see by the artistic manner in which he has transformed the dull southeast corner of Broadway and Twenty-second Street into one of unusual attractiveness. During his recent visit to Paris he picked up eight large repoussé bronze shields, quite unique in their way, and admirably suited for the doors of some massive sideboard or cabinet. The designs represent the Arts and the Seasons. Mr. George ingeniously suggests that two of the shields hung high over the mantelpiece would make a pleasant break in a broad frieze of some warm dark color. They would.

Messrs. Mitchell, Vance & Co. have an unusually attractive display of gas fixtures, showing a variety of carefully conceived designs with more or less elaborate decoration, well calculated to meet the fashionable preferences of the day. But none of these is more beautiful than one we noticed of simple saw-pierced bronze. The surface of the metal is highly finished, and the edges are so smooth as to betray not the slightest trace of the saw. The design combines originality in conception, with practical appreciation of the peculiar beauties of the pierced metal work of the Persians. The chandelier is light and graceful, and altogether is a credit to American industrial art. It is proposed to repeat the design and oxidize parts of the metal. The effect doubtless would be good, but it would be difficult to add to the chaste simplicity of the chandelier as it is now.

Old mahogany furniture, such as a year or two ago the second-hand furniture dealers would hardly look at, is now in great demand, and dealers in bric-a-brac and antique furniture are paying high prices for it. Holbrook, in Sixth Avenue, has several pieces which certainly look very handsome with their bright brass trimmings. There is something essentially aristocratic and substantial-looking about a well made piece of mahogany furniture, and we are not surprised that this much neglected wood has come into favor again. The pieces we saw at Holbrook's were certainly in congenial company with the brass andirons, sconces and flat brass candlesticks with which they were surrounded.

Some richly decorated French tiles were imported recently for the fireplaces of the mansion of a New York millionaire; but they have been discarded in favor of mosaics. Messrs. T. B. Stewart & Co. have bought them, and are to be congratulated upon having done so, for the tiles show a high degree of skill in their decoration. The centre pieces are by Belanger; each is an elaborately finished picture. Most of the other tiles are signed by either Roche or Albert Kuffert.

Effects as charming in their way as those produced by the piercings in the Royal Worcester reticulated ware are obtained in some of the new French porcelain tea services we saw at the warerooms of Messrs. Abram French & Co., of Boston. On holding the goods to the light particular parts appear transparent, being connected with the rest of the piece by what seems to be a mere film, hardly thicker than a cobweb. This delicate effect is produced by piercing the piece while it is in biscuit, or unglazed, and dipping it in the glaze before refiring it. The same firm shows some admirable porcelain sets in "grand feu." Among an excellent assortment of Minton ware are two charmingly decorated teacups of the finest porcelain, which were used by the Prince and Princess of Wales in the English Pavilion at the Paris Exposition of 1878. Messrs. French & Co. have some plates decorated with much skill by Professor Camille Piton, who has chosen, among other popular subjects, the stories of "Hiawatha" and "The Courtship of Miles Standish" for the work of his pencil.



PLATE I.—DESIGN FOR A PLAQUE. "Solitaire."

(For instructions for treatment, see page 110.)

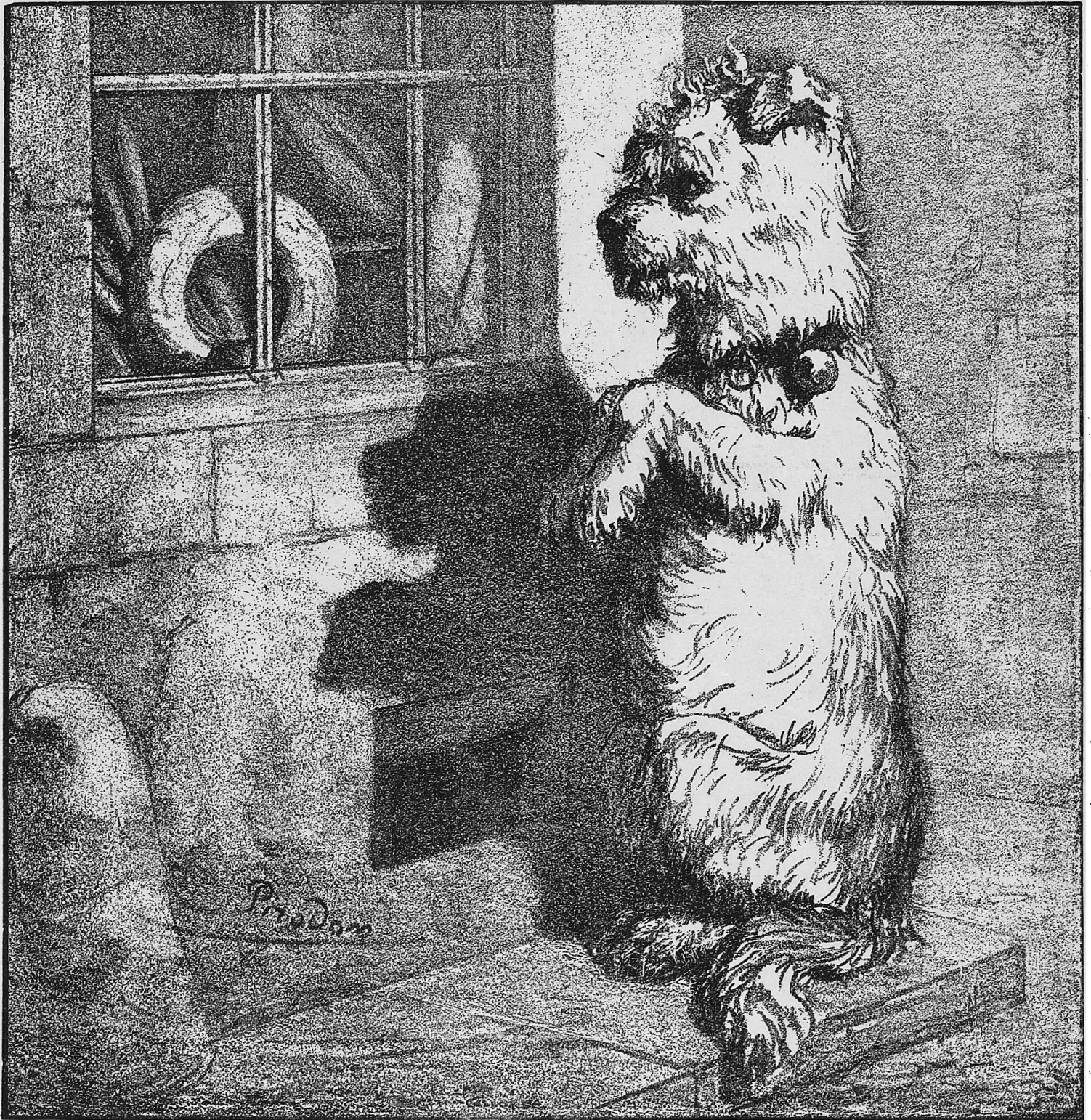


PLATE II.—DESIGN FOR A TILE. "Covetousness."

(For instructions for treatment, see page 110.)



PLATE III.—DESIGN FOR NEEDLEWORK. 'Poppies.'

(For instructions for treatment, see page 110)



PLATE IV.—DESIGN FOR A DESSERT PLATE. "Blackberries."

THE FIRST OF A SERIES OF SIX BY PROF. CAMILLE PITON OF PHILADELPHIA.

(For instructions for treatment, see page 110.)